

THE BIZARRE RULES.

Novelty and Charm in the Fall Modes.

ODD EFFECTS ARE SMART.

Mixture of Many Colors and Periods in Dress.

"Anarchy for Mine!" Says the Latest Tailor Suit—Just a Few Restrictions About the Fall's Fashions—Loose Coats to Be Worn Generally, With Long, Elaborate Wraps for Evening—Sensible, Comfortable Clothes for Walking—Return of the Polonaise Under Another Name—Etons Still to Be Used—Some Typical Costumes for Autumn Wear.

When men take dress seriously they get it confused with sociology. Styles, in the grasp of mighty intellects, stand for political changes. Fills are the outward and visible sign of a flippant nation, and reform speaks loudest through demure cap and modest kerchief.

If all this were true—and any schoolgirl could tell you that it isn't, that clothes are not adjusted to types nowadays, but types to clothes—yet, if it were true, what a weird, chaotic condition in international politics

marvellous costumes are a psychological study, then, indeed, is the modern American girl a whimsical, undisciplined spirit. For no one color scheme and no one period of dress suffices her this season.

In colors she is as gorgeous and turbulent as an August flower garden. In outline she respects the simplicity of no nation or period. A most mondaine Parisian



princess gown will be finished with Greek folds, and a Puritan surplice goes, as it were, cheek by jowl with incorrigible ruffs and cavalier ruffles. And what can a poor

coquettishly, delightfully short. All dress hats must be large. All dress shoes must be small—they are made to fit fashionable lasts, not feet. All dressy coats are tight, with foolish, heartbreaking little waists, and all rough coats are at least half loose. To be stylish, color must be used recklessly, without discretion.

Audacity, in fact, and irreverence are the mental qualifications for distinctive, smart attire. It is the dress of disillusionment, of whims without reserve, of insolence.

Yet this season's modes have the charm, surely, of novelty, and this bizarre dressing is vastly becoming to the splendidly athletic, magnificently red-brown girls, who possibly bring into town, on rush trips to dressmakers and tailors, the daring of nature herself in color schemes.

It may be comfort to know that you can, however, extract some few simple rules from the seeming chaos of fall finery. Take, for example, the new coats.

Here is a sure scheme for material and design. Morning coats, coats for travelling, tramping, for rough country driving, for motoring, are all loose, from half to three-quarter length, with loose coat sleeves, tailor neck finish and more often than not with a belt across the back.

Any girl can vary this one particular model somewhat to suit her taste and figure, but just as it is written it will be good style all winter and hugely becoming to her whimsical highness the outdoor girl.

There is a comfort, too, to be found in an underlying likeness in fancy coats.

has no cuffs but a stitched band. And the tailor collar and lapels are without velvet.



The lapels fold back to the waist line, as they do on the newest men's coats from London. This gives a chance for showing

a shade deeper than the wool.

The shirt waist worn with such a suit is, of course, of heavy cotton or cheviot flannel, not wash flannel. And almost invariably there is a stiff linen collar and four-in-hand or a studio tie.

For the first time in many seasons there is a fad in brown clothes for men. This means all sorts of stunning brown ties, brown and gold, brown and green, brown and black, brown, black and blue. And so girls who go in for the brown craze can easily and cheaply find an interesting collection of very swaggy ties.

For fall tramping, cross-country walking, as it is called, the frontier felt hat will be correct—with ample undented crown and wide brim rolled up or down at any angle that is convenient for a sunbath or shade. It should be in harmony with the color scheme of the suit, but it won't always be, for that would not be audacious. The hat may be trimmed with a silk scarf that matches any costume in the New York girl's outfit except the one it is to be worn with.

It is so great a craze among English girls, when in the right sort of country, to take

the sleeves of the regular leg of mutton shape. In fact, as a whole it looks more like an abbreviated polonaise than anything else. The only trimming is a braid of black and silver or blue and silver.

And polonaises that look like coats and coats that look like polonaises are among the very newest tailor eccentricities. These long fitted coat suits—for polonaises seems an unpopular word—are nearly always built with a combination of materials, cloth and velvet, or plain cloth with woolmixture, and then made up to have the effect of dresses, not skirts and coats.

A skirt of motor red fine broadcloth is made with two deep flounces embroidered with Bulgarian colors. The coat is of a smooth red and gray mixture and is cut to meet the top flounce. It is tight fitting like a basque, with a boxplated bertha and long flowing sleeves.

The coat has no embroidery, but hand trimmings of the plain cloth. It is lined with shot silk with a number of the Bulgarian colors. The picture hat has a pheasant half hiding the crown and left brim.

Another odd suit somewhat of the same general character is of cornflower blue Panama cloth combined with a darker velvet of the same exquisite hue. The skirt is full, with a circular flounce, and the tight coat is in the new cascade cut, long with the front corners cut away like a man's coat.

Pretruding from under the coat edge and forming a vest is a wide fold of the blue velvet, cut in exact duplicate of the coat shape. The sleeves are cut short and then lengthened with the strip of blue velvet.

A chemisette is of marigold yellow and the hat yellow, with long, sweeping plumes. And redingotes have come in, too, long and plain and tight fitting, and in spite of their severity are used in a somewhat dressy fashion, for an informal afternoon call, for the theatre when it is not a really dress occasion and for city driving.

Broadcloth, peau de cygne and liberty cloth are the best materials for these suits in any of the pale corpers or cool winter oak browns. The coat fastens invisibly and secures perfection of fit by dart seams from shoulder to hem. The sleeves are rounded and shortened and fitted with silk frills of a color tint than the broadcloth, and the skirt is finished with a cavalier frill of lace.

A velvet beaver hat in a warmer hue than the broadcloth has a wreath of gorgeous chrysanthemums.

Etons are used, but are tight and simple and cut away to show a vest and shortened to reveal the girdle. They are prettiest with the short trolley skirt, which would be lost under a long coat. All the basket weaves and broche stuffs are pretty in this style.

A charming effect in a pretty fall dress is with a plaited skirt of yellow brown cashmere, very short and very full, a simple Eton tucked at the shoulders and cutaway over a vest and girdle of deep brown velvet. The sleeves are of the latest mode, tight and wrinkled to the elbow and then with a circular puff to the shoulder.

Pavement gray, which in New York would mean a great variety of shades, is a new London color for very smart smooth cloth dresses. In New York it is used in rather elaborate tailor gowns in which there are many stitched bands and plaistons and buttons and severity.

An interesting frock of Belgravia cloth is in this pavement gray. It has the ultra tailor effect.

The skirt is made with an overdress, showing the front breadth of skirt and is belted at the sides. The plaited back is of skirt length.

The short, tight coat is made with a plain basque foundation, then a wide stole vest is set on, then come battlemented shoulder pieces that are cut to fit on with the upper part of the sleeves and the back has a repetition of the stole vest which extends over to the sides, neatly meeting the front decoration. The sleeve is of a plain coat variety with the exception of the extension shoulder piece.

This dress is not only odd in construction, but is unusual in that it is all in one tone. It is all lined with silver blue silk.

An elaborate picture hat of black velvet is worn, with a sweeping white plume.

Such a suit to be really swaggy would be worn with a very brilliant waist, for unless a suit is crisscross in some direction this fall it is not in the highest fashion.

The Rage for Colored Footwear.

From the London Daily News.

There are four colors that certainly grown much of late. Why, a few years ago we should have positively shuddered at the idea of wearing brightly colored hose and shoes, even with evening toilets, but now for such occasions we may fairly revel in the choice of chrysanthemum, emerald green, pale blue, bright red, and white all over the foot.

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The House has a deep bertha yoke and plaistron, with blouse pulled on to match the skirt. The very full sleeves end in a turn back cuff.

A glimpse is worn and a smart, very deep blue silk tie knotted at the neck and drawn down in and out of the blue cloth bands that trim the yoke. Low shoes with blue cloth garters are worn and the big yachting cap with wide flat crown is of the blue cloth. Altogether it is a most effective and useful morning suit for any chill fall day.

It is, however, an exception to see a blouse of this simple description. They nearly all end with coat tails or have at least a suggestion of reaching below the belt.

A very smart model of the postilion blouse is shown on this page. It is in a dark copper shade of Panama cloth. The skirt, escaping the ground, is of the plain flaring gored model, and the blouse, without fulness and extending below the waist, back and sides in fitted tabs, ends at the sides in revers.

The fronts are slashed up at the bottom to show the under blouse and finished

way round and the low stole neck. To meet a cold moor wind the cut of neck does not appeal, but it's neat. The skirt is vest, with slot seam plaits, and closely fitted about the hips.

Pepper and salt heather tweed is the material, with stole collar and cuffs and buttons of rare bright navy cloth. The hat is very smart, rough fawn beaver with a blue pompon and ribbon.

Another combination of rough tweed and smooth cloth is shown in a London morning country gown of gray and blue tweed combined with dull blue cloth. The skirt has a combination yoke and panel of the plain cloth, and the sides and back of tweed are fitted on the yoke and carry a deep hem.

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with narrow revers and flat collar. No trimming but machine stitching is used. The lining is of silk, of a lighter shade than the skirt, and there are many copper shapers in the peaked turban. A pretty liberty satin waist is of ivory tint, dotted with copper.

A very unusual tailor dress shows a combination of a wonderful olive brown velvet with broadcloth just a shade lighter. The foundation skirt and basque are of the velvet, and are perfectly plain, the basque very tight and the skirt long and of even length.

Over the very flannel skirt are three deep overlapping circular flounces, leaving a space at the bottom of the skirt to show the velvet for just the width of a flounce. The flounces extend to the front breadth, which is also left bare to show the velvet. Each flounce is scalloped and bound with black velvet and caught with a button.

Scalloped circular capes overlap the basque in the same way, forming sleeve capes, but leaving the lower part of the sleeves and basque to reveal the velvet. The effect is unusual and very elegant, yet somehow simple.

With this very modern frock a Victorian scoop is worn of pale blue velvet beaver, trimmed with loops of black velvet ribbon and white satin.

Panama cloth is very popular indeed for the semi-dressy tailor suit. It is beautiful in deep mahogany and is used in one of the oldest of the fall costumes, which shows a suggestion of a toga overskirt.

The skirt is full and long and graceful, beautifully lined with lighter mahogany. The basque or coat, or combination waist and overskirt, is plain and very tight fitting, and extends below the waist at the front and sides half way to the knees.

In the back it is a sharp point reaching almost to the ground. There are deep inverted plaits at the waist line at the side seams.

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THIS young woman had a nose that was ridiculously large. A little bit taken off the more prominent part made a great improvement in her appearance. Her face is now ever so much more attractive.

We have been removing blemishes and deformities for 34 years.

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HELPING THE CHILDREN OVER.

Policemen Kept Busy Now at Many Street Crossings at School Hours.

With the opening of the school season another of the manifold sights of the city is seen again, that of the policeman helping the children over the busy street crossings when they troop along at the opening and closing hours of school.

The stranger, and for that matter the city person, walking along Broadway, may see the stalwart policeman there escorting people everywhere across that great thoroughfare; but it is not there alone, by any means, that such escort work is done.

On many other great and busy thoroughfares with swift trolley cars constantly whizzing through them, such crossing work is now regularly done by the police. Along all such thoroughfares, where they are interested by streets on which public schools are located, policemen are always ready at the opening and closing hours to help the children over.

The children come more stragglingly at the opening hour, but at the closing hour they come in companies and battalions, to stand at the curb and wait to be piloted over. And then the policeman herds together a bunch of them and holds up a warning hand and starts, a massive figure in blue in the centre of a bevy of children in clothing of most variegated hue.

With the calm deliberation of one accustomed to command, at least among drivers and motormen, the policeman marches the bunch over, and then comes back for another, already assembled and waiting; and this he repeats until all are over.

This is a sight now to be witnessed daily at scores of busy crossings, and it is one of the pleasantest and prettiest sights of the great city.

BETTER ECONOMY TO HAVE CHEAPER DRESSES AND WEAR THEM OUT QUICKLY.

From the London Graphic.

Personally, I have the greatest horror of things that wear well. In fact, I think there is nothing more inconvenient than gowns that will not wear out.

We all know them so well—the velvet gown that no amount of wear seems to damage, however antiquated its "cut," the lace robe that somehow lasts so miraculously, with the unwelcome but not to be mistaken seal of a poor mode so plainly set upon it, or that too durable tailor-made suit that we know is hopelessly old-fashioned, yet that is much too good to put away. All of which drawbacks should remind us—those of us, at any rate, who are not millionaires—that it is the great art of dressmaking to have clothes too costly of their kind.

The cleaning and turning of dresses is but an unsatisfactory economy, and it is far wiser to have fewer dresses and wear them out straight away.

Easy to Be an Expert Pistol Shot.

From the Des Moines Register and Leader.

"Any man with ordinary nerve can become a fair shot with a revolver from the saddle with a few weeks' practice. I believe in a short time a man can become sufficiently expert to make a shot of 100 shots," said Samuel T. Jones, commissary of the Eleventh Cavalry, at Fort Des Moines.

"You see, it is all in learning when to shoot. The aiming is a small part of pistol and revolver shooting. The aiming is just like pointing your finger. A man can naturally point his finger at an object accurately. If he can do that he can aim a gun by aiming his finger at the same way. The reason an unpractised marksman is no marksman at all is that he stops to aim and then he misses the mark or becomes unsteady in pulling the trigger. He must learn his gun, so he will aim at the exact instant when he goes off just how much and how long a pull he must make to snap the trigger. When he learns to aim, it is easy to shoot. He must aim as he points the gun, he will hit any ordinary mark within reasonable range."

The Widow's Reason.

From the Philadelphia Public Ledger.

The widow of a wealthy but imprudent man wished to have an imposing funeral for her departed, and engaged the services of a noted preacher who lived at a great distance from their town. After the funeral she thanked the eloquent man for his long and beautiful discourse. The minister said to her:

"Madam, when I passed through your town I noticed quite a number of churches. As your husband always lived here, he must have been known to the ministers of this place. I am at a loss to know why you engaged me to speak at his funeral, as I am a stranger to him and they knew him."

"The reason I employed you to speak was that the others knew him too well," answered the widow.

Bulgarian Female Chief.

From the London Telegraph.

Although it is by no means uncommon to find Bulgarian women fighting side by side with their husbands, in the fierce Macedonian struggle up to the present no organized band has recognized a woman as its chief. The last band of fifteen men leaving Petrich, in Bulgaria, was, however, led by a woman named Doskallitza, whose fierce fanaticism has made her the terror of the district which she haunts.

She recently attacked the Greek village of Gumeniza, and set fire to four houses whose owners had gone over to the Paonists. As a Greek woman in one of these houses rushed forth and cursed her, Doskallitza stabbed her to the heart.

A certain band of romance hangs over this masculine heroine. It is said to be a member of a distinguished Bulgarian family, and was formerly betrothed to a Bulgarian officer, who left fighting at the head of his second battalion, to shoot as he was about to be executed. Upon receiving the message of his death, she was so overcome with grief that she went mad, and was confined in a lunatic asylum.

There is a wide range of prices, depending on the style of cabinet work and ornamentation, but whether the price be the lowest or the highest, the working quality of the machine is the same and has been fully tested before leaving the factory.



But One Standard of Quality

There are three distinct types of Singer sewing-machines for family use, but there is only one standard of quality—The Best.

There is a wide range of prices, depending on the style of cabinet work and ornamentation, but whether the price be the lowest or the highest, the working quality of the machine is the same and has been fully tested before leaving the factory.



Whether they are any of the Louis styles or the modified Directoire, they are all tight at the waist line, and where there is undue fulness in the sleeves it is above the elbow, and the vest of any period may antagonize the collar of any other. And of the making of revers and lapels there is no end.

Then for evening, the wheel swings all the way round, and the long, loose coat—the seven-eighths length circular coat it is called—is the only really elegant wrap for opera, theatre and evening carriage wear. These coats have enormous sleeves fastened in wide cuffs, or left to flow out to the width of little ballet skirts. They are graceful, very useful in not crushing voluminous gowns, and exquisite in color and material.

But to start out in the morning there is no other coat so generally useful as the new London seven-eighths length ulster. Of heavy, very rough Scottish tweed, with a wide band of bright red or blue, marking

surplice do, bound with steel hooks and eyes. If bold ruffles brush its modest folds?

And the New York girl doesn't care. The contrast is piquant. She knows full well the charm the cavalier has always

would be suggested by the variety, gayety and incongruity of the smartest of the new fall fashions!

"Anarchy for mine," says the latest tailor suit, with a Louis XIV. coat, a Victorian skirt, a Directoire bonnet, a basque of the '90s, Cuban heeled shoes, a fan of the Empire, and all in various glowing shades of orange and cuir, from marigold to saddle-bag, with possibly a green leather belt or a

bluebird to disturb the color scheme of the hat.

If not politics, then perchance psychology may be used to sidetrack fashion from her original simple intention of merely expressing women's taste and vanity and joy in praise. But, allowing that this fall's

had for the Puritan, and she thinks it all affection for the surplice to shudder.

And, anyhow, it is her whim to wear anything she wants to this fall, to upset the most exquisite color schemes by splashes of vivid tones quite out of the key, and she makes her gowns an expression of boredom with the usual and frivolous contempt for regulations.